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PREHISTORIC ART-ARCHAEOLOGY "82"

OFFICIAL PUBLICATION OF THE

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COVER PHOTO

Neeley's Ferry Plain effigy bowl. Recovered from the Manley site in Eastern Arkansas. Bowl is decorated with two very fine and unusual effigies. Large human head adorns the front of this ceramic masterpiece with a stylized mace design tail section. Each distinct effigy is large compared to the body section of this bowl. Human head has exceptional detail, with hair-do, and pellets in the hollow interior which gives a "rattle" effect when shaken.

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SLATE ACROSS THE AGES

Steve Hart
Fountaintown, Indiana

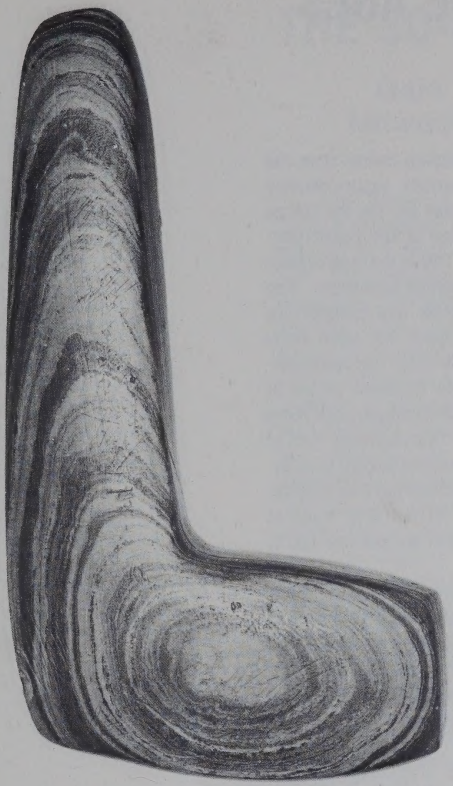
During a recent archaeological show, the writer was approached by a new collector and asked the simple question, "Just what were the purposes of all those different slate pieces?" After thinking about this question a short while, I replied that we just are not sure as to what they all were used for, but there have been some interesting theories offered. These include the use of slate pieces as badges for high rank or office, spear thrower or atlatl weights, personal adornment, and many others, which, until proven correct, we can only speculate as to their validity. After all, only until the last few decades have any of the pieces of the slate puzzle been initially set into place. During the early part of this century, slate objects were known as "problematicals", and it took much labor to determine a simple purpose for slate bannerstones. Approximately fifty years ago, William S. Webb, researching archaic graves in Kentucky, found antler hooks and bannerstones in such positions as to give rise to the theory that certain bannerstones were used as weights or balances for atlatls or spear throwers. Additional research have revealed burials with flat, drilled pieces of slate (pendants and gorgets) in positions that indicate they may have been worn on the body as official attire or jewerly-like objects. Other pieces of slate are unique, and leave us with no rational as to their intended purpose, so our search for knowledge must go on.

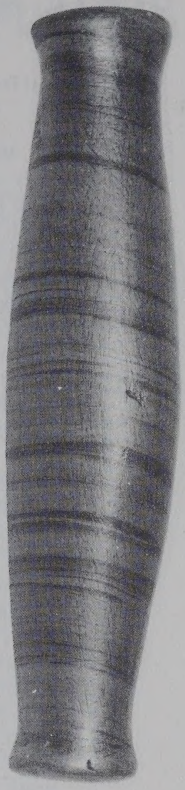
Several weeks after that meeting, I began to think about that question again. I wondered if the various types of slate that made up the several categories could likewise be classified by their originating period. After some research, I came to the realization that if I could grossly classify slate into three basic types, I could say that use could be generally related to the period in which the piece was produced. I also learned that slate was primarily made beginning with the Middle Archaic period (5000 B.C. up to Middle-Late Woodland period (0 B.C./A.D.).

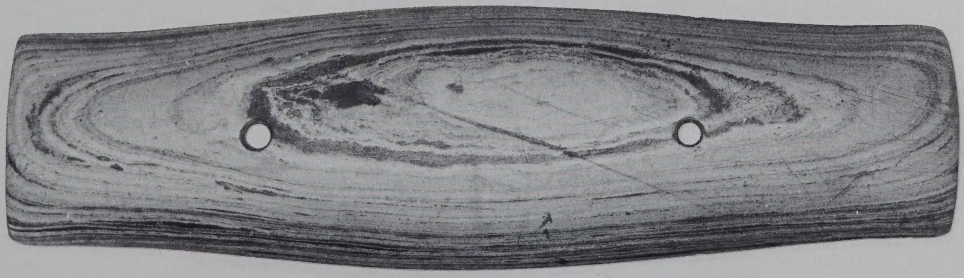
My first type encompasses the category of slate we generally refer to as "bannerstone". Bannerstones are those slate pieces which have medium-to-large holes drilled through the thickest portion of the object, usually at a right angle to symmetrical halves. They are considered by many to be atlatl or spear thrower weights, and were fabricated during the Middle and Late Archaic phases (approximately 5000 to 1000 B.C.). It is believed that the bannerstone fit on the shaft or stick and gave the hunter/warrior additional leverage by "extending" his spear throwing arm, so to speak. An example of an early bannerstone is the right-angle, slate piece shown in Figure 1. This large, geniculate type bannerstone is one of the rarest forms of atlatl weights. This specimen is five inches long, by two and three-fourths inches wide, made of gray-green banded slate, and was found in Delaware County, Ohio. Geniculates such as this one have been placed in a time reference of 3200 B.C. What makes this particular geniculate unique, in addition to its large size, is that it is undrilled. Why would the prehistoric artisan go to such trouble to formulate a masterpiece and then not finish it? Could the piece somehow have been pressed into "temporary" service before completion? Did he pass on? Or possible, did he in his own way complete it, and never have meant to drill it? We will never know, and perhaps that is just as well as it gives each of us the opportunity to pause, speculate, and present our own theory.

My second basic slate form is depicted by the bar type shown in the upper right corner of Figure 1. This generic slate form includes several types of birdstones and amulets; pieces that typically have flat bottoms and angled holes drilled from each end to the adjoining bottom surface. These types of slate seem to be predominatly associated with cultures of the Late Archaic and Early Woodland periods (approximately 1500 to 500 B.C.) The bar amulet of Figure 1 is an excellent example of the type, is five inches long and formed from reddish-brown banded slate, is drilled on both ends (not shown in this picture), and was found in Richland County, Ohio. The piece was formerly in the Dr. Gordon Meuser collection and carries the Meuser number 2438/5.

(Continued On Page 36)







SLATE ACROSS THE AGES

(Continued From Page 34)

My third and final slate grouping comes from the Early and Middle Woodland periods (approximately 1000 B.C. to 0 B.C./A.D.). These are the flat pieces which are typically drilled with one or two holes; pendants and gorgets respectively. This is the type of slate that may have been worn by the proud possessor. The vast majority of Midwest pendants and gorgets are associated with Adena, Glacial Kame and other Early Woodland cultures, as well as the latter Hopewell people. The classic expanded center Hopewell gorget at the bottom of Figure 1 shows the traditional symmetry and drilling of pieces of this era. This particular type of gorget is very rare, with only a handful known to exist. This unique Hopewell gorget was found in Erie County, New York, by Grover Yoder in 1878. It is made of gray/green Laurenthian slate and is six and one-fourth inches long.

The writer acknowledges that there are other types of slate and the total subject of slate utilitarian purposes is very complex with many aspects still left to research and the imagination. It was surprising to me, however, to learn through review of written material, that basic types and uses of slate ceremonials can be related back to the approximate times (and thus cultures) from which they originated. I would enjoy hearing from others who have studied these concepts and who have formed opinions on this very interesting and challenging subject. Thanks for listening.

Steve Hart
3/10/82

THE SO-CALLED SPUD

Gale V. Highsmith
Milwaukee, Wisconsin

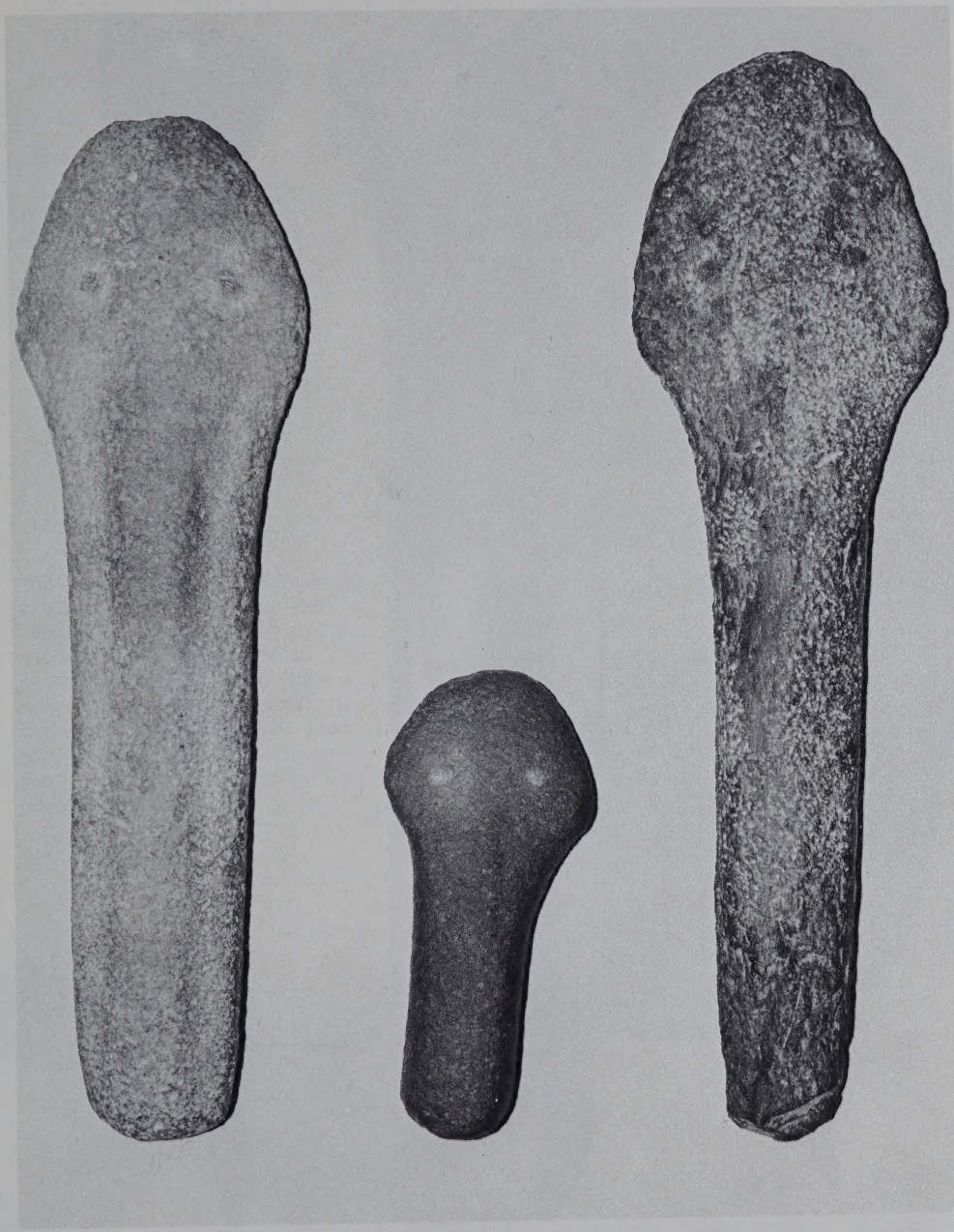
John Baldwin's article in the number two 1981 issue of Prehistoric Art entitled "The So-Called Spud May Not Be A Spud" should receive considerable support. His conclusion that they are ceremonial axes appears quite appropriate when applied to that portion of the spud family represented by the outstanding examples in his collection. But, as John pointed out, prominent authorities have differed considerably in their appraisal of the spud's function. Perhaps we should not strive for a common term that is descriptive of both the utilitarian and social functions of all spuds, especially since a majority of the spuds in my collection defy the name "axe" and, to my knowledge, fit no single name or use previously alluded to by any author.

I am showing three such examples with the photographs inverted from standard procedure but properly oriented to convey their utilitarian and social functions as I perceive them. The two longest specimens had been in my collection for twenty years and considered as unsharpened or unfinished spuds. The left-hand item has three flutes running the full length of the shaft -- two on the near side and one on the far side. Recently while examining this piece for inclusion in an upcoming book on fluted axes and related items, I watched in amazement as it switched from a spud to a snake -- it had eyes. I then examined the largest piece which is unfluted and badly weathered and found that it, too, had eyes formed by pecking donut or washer shaped depressions. The eyes of the center piece are simple pecked depressions. It has a central longitudinal flute on the far side.

The other reason for the unconventional photo orientation is to be found on the lower end of the artifacts. The worked, impact surfaces of all three are hemispherical in contour, analogous to the ends of roller pestles. The left-hand item shows light usage. The other two, in addition to exhibiting considerable wear and chipping on the ends, show what appears to be grasping wear and polish over a space of a hand's width just below the serpent's head.

These three so-called spuds appear to be hand held utilitarian maces or ceremonial effigy pestles. They may have been used by a medicine man as a symbol of his profession and as a magic instrument, in conjunction with a small mortar, to pulverize seeds, herbs and bones in the preparation of a powerful potion or elixir. The snake head or spatula end may have been utilized in scooping out and serving or applying the potion.

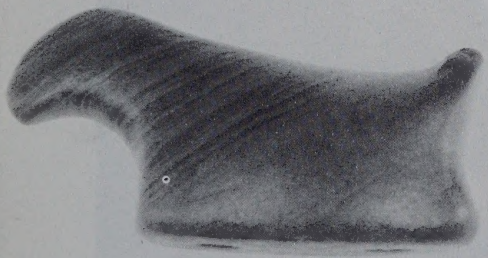
SO-CALLED SPUDS -- Left: 13.82 inches long by 3.7 pounds, green diorite, found in Washington Co., Wisconsin, on the Rubicon River at Hartford. Center: 6.38 inches by 0.83 pounds, brown gabbro, Waukesha Co., Wisconsin, Brookfield Tp., in the N. E. ¼ of Sec. 21. Right: 14.82 inches by 2.78 pounds, black foliated material, from the Four Lakes Region of Dane Co., Wisconsin.



Two long bone awls and a buffalo leg bone scraper. This kind of tool was used by American peoples through all cultures. Collection of Ray Johnson, Kent City, Michigan.

BIRDSTONE

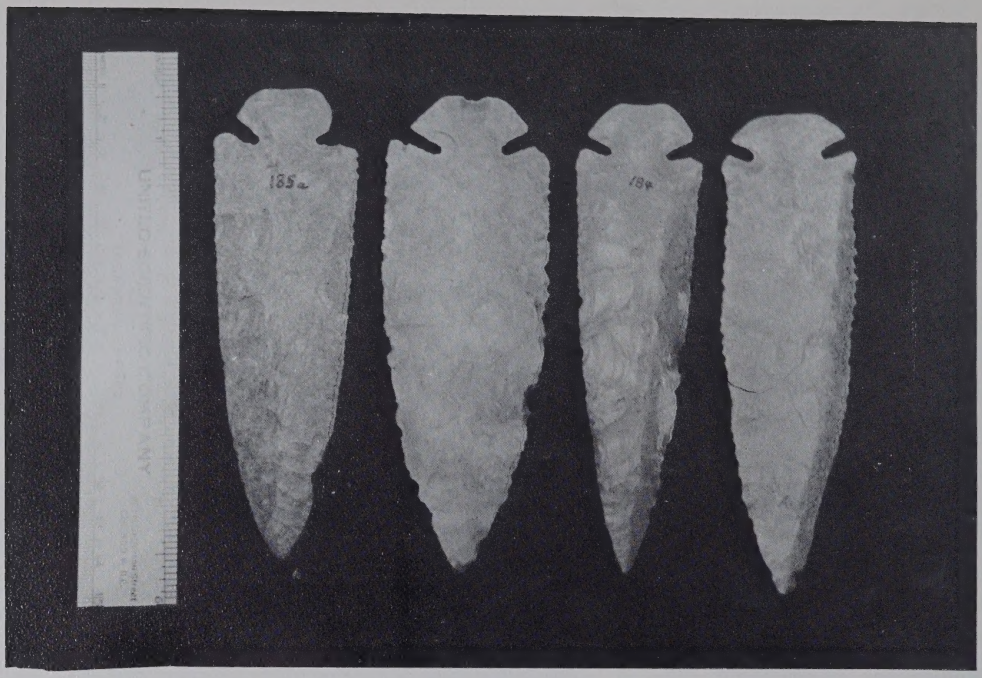
This birdstone was found at a bridge construction site near Sidney, Ohio, in 1957 by Mr. Sam Painter. He sold it to a trader and shoe repairman near North Star, Ohio. Archie Diller acquired the artifact from this man. The bird came into my collection when I was the lucky bidder at the Diller auction. Collection of Jim Feasby, Convoy, Ohio.



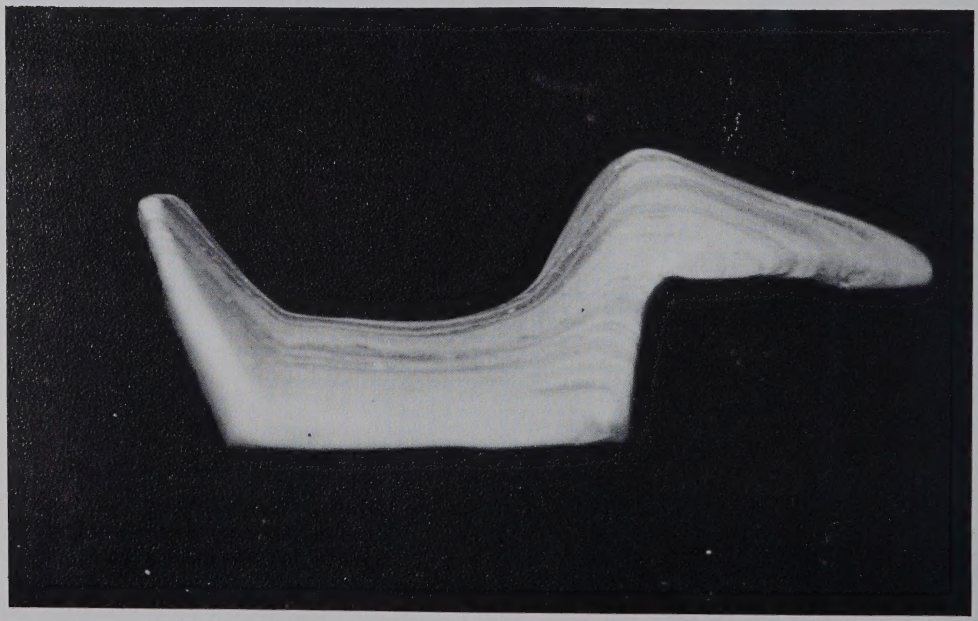
TWO INCHES

AXE

Marked, "Clay County, Missouri". This fine speckled granite axe as sold at the Dr. Warren Baker auction.



FOUR DOVETAILS FROM KENTUCKY. Left to right - Green County, made from chert. The next three are from Jeffer son County and are made from gray to blue-gray hornstone. Collection of James Matthews, Louisville, Kentucky.



Elongated birdstone of green banded slate from Huron County, Ohio. Both holes are broken out indicating a long time use. Collection of James Matthews, Louisville, Kentucky.

Drills, Archaic and Paleo projectiles and a miniature birdstone. The birdstone is from Pickaway County, Ohio, and was drilled through the body as the base is too thin for standard birdstone type drilling. Collection of Jeb and Jason Baldwin, West Olive, Michigan.

VERY UNUSUAL WIDE-MOUTHED VASE -- Bottle type with exceptional Bell Plain finish. Only decoration is the rope design treatment on outer edge of flattened rim. Vessel stands on enlarged base. Recovered from the Young site, Crittenden County, Arkansas. Collection of Bill Wilkie, Forrest City, Arkansas.

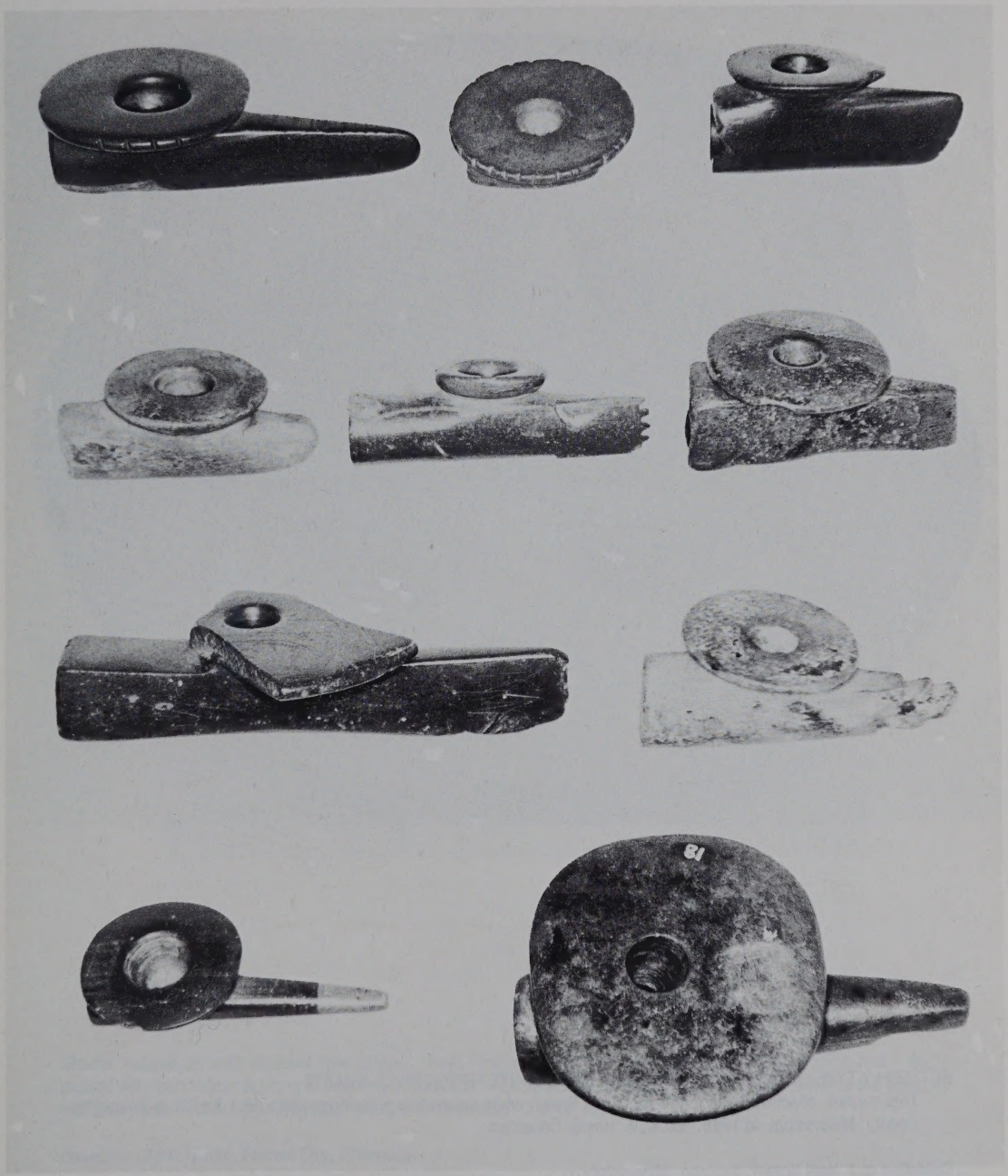
Gorgets from Mississippi, top to bottom:

Green colored wiry granite, Tishomingo County.
Brown colored slate with red colored bands, Prentiss County.
Red and yellow colored jasper, chipped and polished, Franklin County.
Brown colored petrified wood, Yazoo County.

Collection of J. Neal Brown, Jackson, Mississippi.

Bell Plain serpent effigy bowl with incised lines representing whiskers, teeth, and eyes. Has large comma-shaped tail which is common with this type effigy. Almost everyone that has been uncovered has the tail and neck broken or separated from the main bowl. Eastern Arkansas location.
Collection of Bill Wilkie, Forrest City, Arkansas.

DISK PIPES -- On page 47 are ten pipes of the later prehistoric period from several states - Indiana, Kentucky, Michigan, Illinois, Missouri and Tennessee. Material ranges from limestone to catlinite.



BUTTERFLY TYPE BANNERSTONE MADE OF RED AND WHITE FERRUGINOUS QUARTZ.

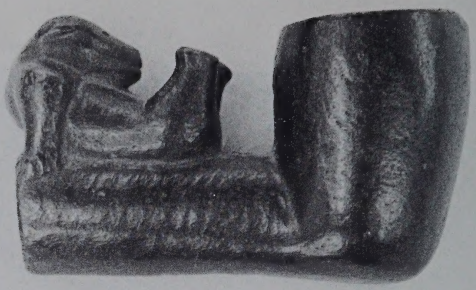
This surperb specimen was found by Calvin Bunch while excavating a drainage ditch near Ratliff, in Itawambia County, Mississippi, in 1946. Ex. C. A. Hester Collection.

Collection of J. Neal Brown, Jackson, Mississippi.

Rhodes Incised jar with arcaded type straps. Each interior panel is decorated with a stylized human face. Body incised with curvilinear designs of whirling swastika's. Punctate on rim edge and straps. This is one of the finest of this style vessel. Recovered from the Young site, Crittenden County, Arkansas.

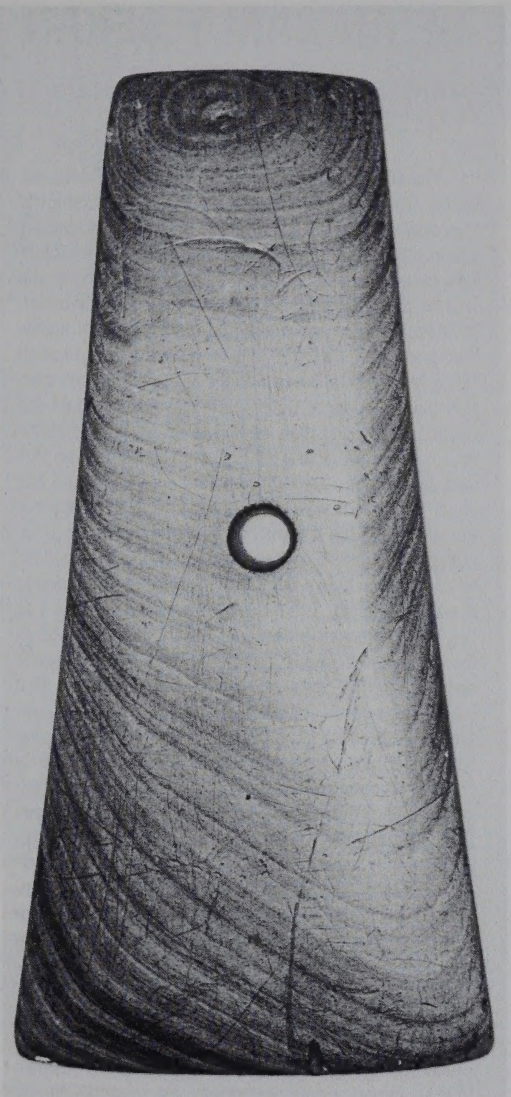
Collection of Bill Wilkie, Forrest City, Arkansas.

A modified style platform pipe of purple chlorite. Collection of Floyd Ritter, Collinsville, Illinois.



A Cherokee bear effigy pipe of black steatite found in Rowan County, North Carolina.

A frog effigy pipe created from Berea sandstone. It was found in 1860 in McLean County, Illinois. It was in the ex-M. E. Carter and Max Shipley collections. Collection of Mike Henderson, Fremont, Michigan.

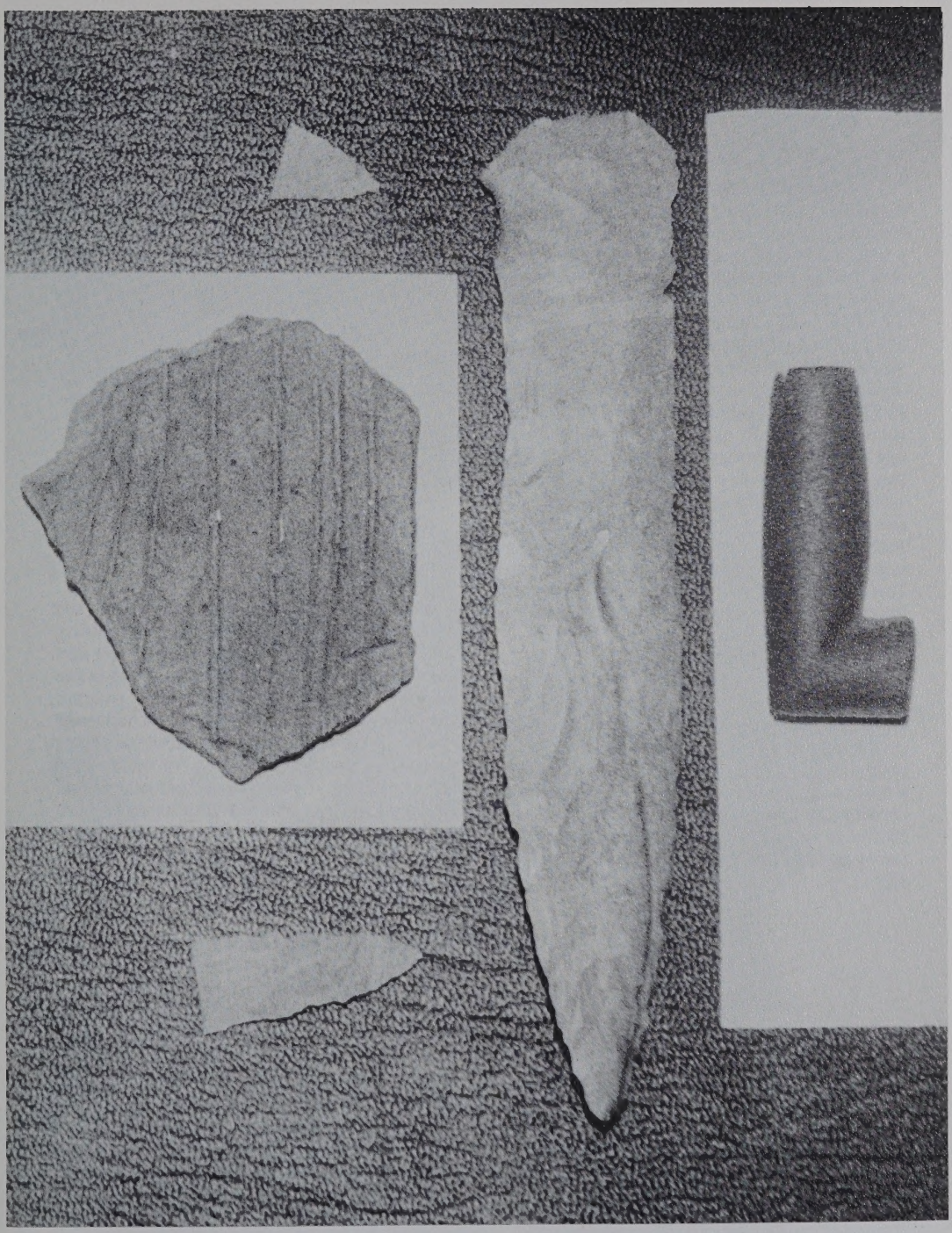


This Adena culture six-inch bell-shaped pendant was displayed in the Montgomery County, New York, museum until 1978. Recorded as found by Adam Clayson in 1899, one mile west of the town of Nelliston on the Mohawk River. This bell pendant has nearly straight but slightly convex ends with incurvate sides. The suspension in the upper quadrant is drilled from both sides. Two of this type banded slate bell pendants were found in the Cresap Mound and classed as Early Woodland, Adena culture. Collection of Gordon Hart.

EVIDENCE OF AN EARLY SEKAN CULTURE

(by Lieutenant Colonel Floyd B. Lyerla (AUS-Ret))
Columbus, Kansas

The artifacts in the accompanying picture were collected from a tilled field in Shawnee Township of Cherokee County, Kansas, on 17 July, 1981. It is my opinion the Amerindian pipe at the right of the picture was carved from a relatively soft stone which, to the best of my knowledge, is found only in southwestern Minnesota. (The Indians would cut a length of hollow reed and insert it into the pipe for a stem.) This reddish stone is called Catlinite in honor of the nineteenth century painter, George Catlin, who traveled amongst the Indians preserving their culture in drawings and paintings. He was the first non-aborigine to describe this particular stone. In 1937 the 282 acre Pipestone National Monument was established in order to preserve the site where the Indians had quarried this stone since prehistoric times. The pictured pipe, which also whistles when blown into, may have been introduced to southeast Kansas through trade or by migration. I do not have personal knowledge of another such find in the immediate Tri-State Area. The large spear point, or dagger, in the center is made of light brown flint (chert), has fossil inclusions, and is 5½'' long. Although I probably have over a hundred pieces of this type of artifact I have found only a dozen that are in perfect or near perfect condition. Because of their shape and provenience (area of origin) I have given them the name ''SEKAN Stiletto''. They, along with small triangular points, thumb (snub-nosed and keeled) scrapers, and grooved abrading stones are common on local Amerindian sites of the Bevel Trait Culture (my terminology). More information on this culture or quasi-culture is contained in the book I recently published bearing the title Tri-State Prehistoric Indianolgy. Artifactual typology leads me to associate this culture with the later (800 B.C. to 1600 A.D.) Plains Village Culture and/or subsequent Buffalo Hunter Period which extended into historic times. Although collected from a disturbed site I suspect the pipe, stiletto, and potsherd were fashioned at roughly the same time. If such is the case perhaps an anthropologist with special skills with respect to Indian pottery will spot the potsherd at the left of the photo and provide substantive comments relative to age. The manufacture of the pipe and stiletto, particularly the pipe, was a relatively lone and tedious affair with the tools available to the aborigines. Consequently no Indian in his right mind would simply discard them. That fact, coupled with their proximity to one another on the field, leads me to believe they were either cached away, or interred with their owner at the time of his burial.



Three relics - described in article facing page.
Collection of Floyd B. Lyerla, Columbus, Kansas.

SPIRO MOUND FABRIC

John Baldwin
West Olive, Michigan

The story of the Spiro Mound (LeFlore County, Oklahoma) is partially told in many writings about different relics from the mound complex. It is hard to put a total picture together of what Spiro represented and what fabulous art for relic treasures it held unless one has read, THE SPIRO MOUND, by Henry W. Hamilton and THE SPIRO MOUND COLLECTION IN THE MUSEUM and HISTORICAL SKETCH OF THE SPIRO MOUND, by E. K. Burnett and Forrest E. Clements, respectively. Also on this reading list should be NORTH AMERICAN RELIC COLLECTORS ASSOCIATION, Spiro Mound Edition, Vol. 1, No. 8, 1936, or some of the recent studies done on engraved shell relics from Spiro. Only after careful study of all these and selected short subjects about Spiro does one realize that our prehistoric cultures created a vast array of perishable artforms. Spiro is one of the few places where some of these perishable items survived the ravages of time. They stand as evidence of a prehistoric world filled with treasures as painstakingly and carefully created as the stone, bone and shell relics.

In THE SPIRO MOUND, by Hamilton, Charles C. Willoughby wrote a section called, "Textile Fabrics from the Spiro Mound". While studying this section I became overwhelmed with the realization of the amount of time and artistic ability used to create an article of clothing. This study was prompted by the acquisition of a frame of Spiro Mound fabric. K. A. McKenzie had excavated this material in 1935. He was one of six men involved in opening Spiro and very unscientifically removing its relics and selling them to anyone willing to pay.

E. K. Petrie had collected the pictured material and held it for many years. It consists of six major pieces of fabric. Top left and right and bottom right is a light brown colored fabric tightly woven in a simple twined weaving pattern, the material used was vegetable fibers and rabbit hair. At the center left is a fragment of a mantle made from feathers and rabbit hair. This piece shows signs of being dyed red with a black design or pattern. Pictured center right is a one-inch thick folded and layered fragment of a buffalo hair mantle or shawl. It is very dark, charcoal black in places, and carries the typical green copper stain privalent on most Spiro relics. At lower left is a piece of dark brown leather, presumably buffalo, and impregnated with green copper stain.

A majority of Spiro material is housed in our major museums. The Museum of the American Indian Heye Foundation collection of Spiro material is outstanding. I suggest a visit if you are in or near New York City. The study of material like this and the speculation of the existence of comparable material for all the prehistoric cultures is the essence of archaeology. With the realization that prehistoric cultures created fabulous fabrics and textiles for clothing comes an understanding of their complexity. The artforms of non-perishable materials are only a small portion of prehistoric art.

PERIOD AFFILIATED PIPES

Gordon Hart
Bluffton, Indiana

In the accompanying graphics we see featured three smoking instruments of the 600 to 700 A.D. period, all related by commom traits. With a cursory observance of these 1300-year-old pipes, relation of method in design, workmanship and material is discernable.

Each example directly cousins in reference to the obtuse angle of the bowl in relation to position of the stem and base. The forward thrust of the smoking material container offers no positive conjecture of advantage to the user other than heeding the warning of the Surgeon General to stay as far away from smoking material as possible. With this no-no not being observed, we must believe the need of design was for esthetic appearance. Each of the bowls at their distal and effect an expanded lip, one example being very pronounced, of rectangular form enhanced by eighty-eight tally marks. This same appendage sports a small circular ring or ridge protruding above the inner opening edge providing ornamentation for the user to enjoy. The hypothesis drawn by myself would be, observing the flying swan radiator ornament while kicking your front tire. The remaining examples exhibit this same lip appendage yet with a reduction in size probably due to chipping or breakage from use, then reshaped for best appearance. Here we conjecture lip size may have been approximate but all three could have been similar yet not of like form.

The stems of all three examples are of a length to class them as self pipes, a term used to designate those not needing a stem to be smoked. All have drillings of a similar diameter through the light to dark green mica-flecked steatite. The inside diameter of the bowls have like characteristics in reference to size and craftsmanship, that of gouging, not drilling. These examples of 600 to 700 A.D. artifacts demonstrate a likeness of thought yet are of two cultures, co-existant in time yet separated by weeks of distance.

The following information relates to the graphics, top being No. 1 and bottom, No. 3:

1. Hamilton Culture Pipe-McCreary County, Kentucky. Dark green steatite. Length, 8 inches. Circa 600 to 700 A.D. Authentication Certificate N. G 3.
2. Sink Hole Culture Pipe-(referred to as a spade or trowel type). Washington County, Virginia. Dark green steatite with calcium encrustation. Length, 9 7/8 inches. Circa 600-700 A.D.
3. Alate Stemmed Monitor Pipe-Wythe County, Virginia. Light green steatite with calcium encrustation. Length, 8 3/4 inches. Circa 600 to 700 A.D. Authentication Certificate No. B 31.

In the forementioned notes and pictures we are presented material from which many hypotheses may be drawn of the multi-similarity of the pipes. Will reasoning allow us to derive analogies by questioning-why the likeness of design yet diversified forms appear? Was it because of:

(Continued On Page 58)

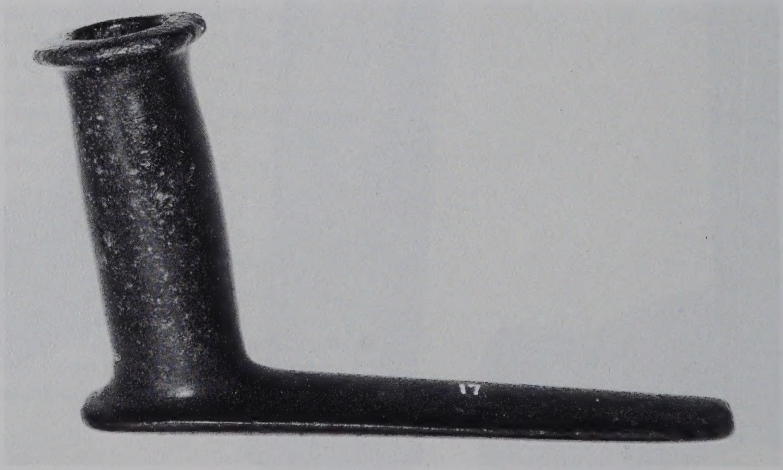
PERIOD AFFILIATED PIPES

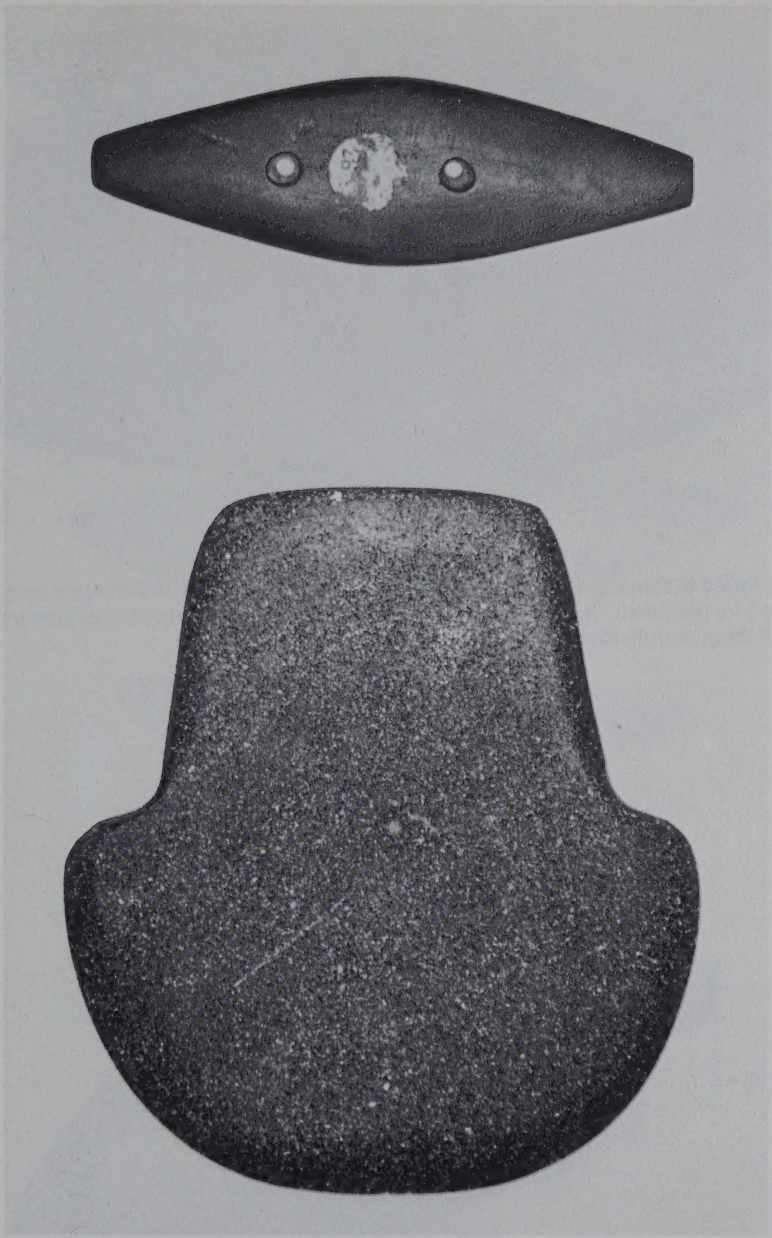
(Continued From Page 56)

- material being utilized for smoking?
- a ceremonial function required a given style form?
- a function limited to the obtuse angled bowl?
- the thought or belief of a need for green stone?
- need of a self-pipe?

This thought process derived of curiosity or wonderment of the prehistoric people, join us individually or in groups to seek information which lead to possible conclusions. These people had reason of need, logic derived of desire, and creativity for purpose, in crafting each art form. Each finished item may be a single effort of creativity or a combination of past used proven workable modifications.

Each artifact is locked with secrets which appear as mysteries of the past. We have only to reason that we find the key which will unlock the logic of their creative minds. That key is time with the study of authentic material. That combination of facts will trip the tumblers of the lock, will reveal the mind functioning of our native prehistoric man.





Expanded center gorget, made of red slate, two holed, Adena drilled, from Obion County, Tennessee; ex-Payne, Stephens, Young collections; pictured in the Payne collection book; valued at $10.00 in the Stephens to Dr. Young sale.

Southern spud, made of ironstone, drilling just started, from Phillips County, Arkansas; recovered by Gil Gilbreath.

Collection of
Tommy Tucker, Jr.
Tunica, Mississippi

A fine ax found in Decatur County, Iowa, in 1973 by its owner. It is 10¾ inches long, 4¾ inches wide and 3 inches thick. It weighs 9 pounds, 10 ounces and is made of speckled granite. Collection of Dean Marolf, Iowa.

This four-inch dovetail is of Upper Mercer flint from the Ohio Coshocton deposits. Collection of Steve Hart, Fountaintown, Indiana.

Seven pick banners from the states of Michigan, Indiana and Ohio. This group display the variation of shapes of the pick bannerstone. All are of banded slate. Collection of John Steimle, Benton Harbor, Michigan.

Eight fine banded slate birdstones. These birds are from Indiana, Ohio and Michigan. They represent a variation of shape and types. Note the unfinished specimen at the bottom. This bird is in the pecked stage prior to being ground and polished smooth. Collection of Ken Simper, Hamilton, Indiana.

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Note — Only two volumes were printed in 1981

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1982

MEETING NOTICES

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July 11, 1982

8:00 a.m. 2:00 p.m.

LOCATION

V. F. W. HALL

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AUTHENTICATION PROGRAM

The Genuine Indian Relic Society's Authentication program is now eleven years old. Our permanent files of documented authentic artifacts have become invaluable for research and study purposes. We urge everyone to document outstanding and well known relics so that the true information can become a permanent and factual part of history. This program has proven to be the strongest and most effective vehicle against fakes. For more information write the chairman of the Authentication Committee. GORDON L. HART, 760 No. Main St., Bluffton, IN 46714.

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Dues in the Genuine Indian Relic Society, Inc., for the year 1982 are now due. Please send your check or money order payable to the Society in the sum of $10.00 to our Treasurer, Tommy Tucker, Jr., at P. O. Box 1256, Tunica, Mississippi 38676. We ask you to consider a $12.00 active or voting membership, with one time $10.00 initiating fee, or $25.00 or more sustaining membership in the Society. We also ask you to enlist a new member or give a subscription to a friend interested in Indian relics.

★★★ SPECIAL NOTICE ★★★

You have just finished reading and viewing another fine Prehistoric Art issue. We are sorry to inform you that we will be unable to continue sending this fine booklet unless your dues for 1982 is paid. Each person knows if he has paid or not and it is almost impossible, cost wise, to send special reminders on dues. Our society needs every dollar it collects to pay for the fine publication we offer. Every officer donates his time and efforts free. No one is paid any salary or given any special privileges. We need and solicit your continued support. Without you we cannot continue. Please renew today, DO IT NOW. Mail to Tommy Tucker, Jr., Box 1256, Tunica, Mississippi 38676.

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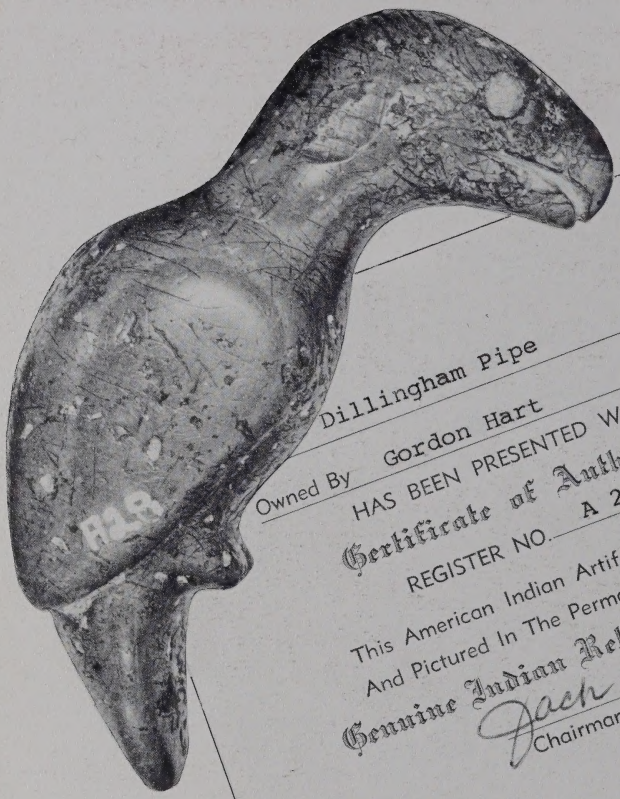

Dillingham Pipe

Owned By Gordon Hart

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